

NEW PUBLICATIONS.

ARTHUR PENRHYN STANLEY: His Life, Work and Teachings. By Grace A. OLIVER. 12mo. pp. xiii, 408. Cupples, Updike & Co.

Mrs. Oliver is known as the writer of some popular biographical studies of distinguished women, and to the performance of the present task she has brought the same enthusiasm and industry which marked her earlier work. She is a warm admirer of Dean Stanley, and professes a general sympathy with his views on ecclesiastical and social questions, while theologically she classes herself with the liberal Christians. She has certainly brought together a mass of interesting details respecting Dean Stanley's career, and of anecdotes and reminiscences culled from the pages of those who have written about him from personal knowledge. She makes no pretence of original research. So far as her book is biographical, it is frankly a compilation, and we cannot say that it is a very good one; the first and least important half being much too long, and the second half much too short, while the portrait which it offers of a singularly attractive and well-marked character is faint and undecided. Her book is in her account of Stanley's works and opinions than in her story of his life. It is obvious that she does not understand the church controversies in which the name of Stanley was so closely interwoven, and has not cared enough about them to ascertain just what Stanley's position was. All her references to these matters are extremely vague, and some of them erroneous.

NEW DESIGNS FOR EASTER CARDS.

DRIVING VALENTINES TO THE WALL—A STRONG DEMAND REPORTED.

As Lent draws to a close and the world comes forth from the gloom and seclusion of the penitential season into the light of an Easter morning, people think themselves of their friends, and the Easter card is the most fitting testimonial of continued remembrance and regard. The Easter card is thus more defendable from the point of good taste than its brethren of Christmas and St. Valentine's day. It is more than either of these, justifies its own existence. The Christmas card is to a certain extent an interloper; people are apt to regard it as an economical substitute for the more substantial tokens with which Santa Claus should have favored them. The valentine is generally profane in tone; it is either sent as a matter of habit, telling a tale known, before, or it is a presumptuous trifling, meaning nothing. The Easter card, on the other hand, is neither a trifuge nor a hackneyed sham; it is a courtesy pure and simple, breathing the spirit of springtime, rejoicing, a token of friendship renewed. It is not to be wondered, then, that although only four years before the public, it has driven the valentine to the wall, so that with dealers in the large cities and importers who handle the finer grades of goods, the Easter trade exceeds that of the valentine season. In the rural districts, however, the Easter card has not yet taken root, so that with manufacturers doing a national business, the valentine output exceeds that of Easter cards, in the ratio of four to one.

A tour of the trade will reveal many beautiful designs, though owing to the practice of pirating designs, of looking over a number of cards, and finding the same in every one, the opportunity by stealing ideas and designs, which are worth a hundred times that amount, the best and latest novelties have not as yet been put to use. The basis and general character of the Easter card are the same as those of the valentine, but in the latter the highly artful cupid gives place to white-robed maidens and the still more ethereal forms of angels. The inscriptions are more religious, but less emphatic, less in part, than in the valentine, less luxuriant in hyperbole and altogether more chastened and refined in tone than in the worldly valentine. In one word, the Easter card is more in keeping with the spirit of the season than in the majority of the winter landscape predominates, although obviously out of all keeping with the season, while through all of the last year the bird and flower card has been the most popular. One notable feature of a studied novelty is the bunch of dried grasses, the background being furnished by a plaque upon which the fairies are seen in a garden scene with a star in the center, and a diamond-shaped plaque with a hand-painted picture of Trinity or Grace Church, according to the preference of the buyer, in its center.

The largest manufacturer has issued the statement that "printed cards are played out—overdone," and offers its patrons embossed satin frames containing plaques. It is also becoming a common practice for people with artistic taste, young ladies who are fond of cards, to buy them in pairs, and when it does appear it is always at an advanced stage of existence, with the chicken peeping out. Dealing report a strong demand for cards early in the season, and feel safe in encouraging in their exertions to produce something new under the sun.

THE FIRST EDITION OF BURNS.

To the Editor of The Tribune.

SIR: Not wishing to purchase the literary treasure alluded to in the accompanying letter, having a fine full copy of the Edinburgh edition of 1787, also the first American reprint of 1788, I send you the communication received this morning from an unknown correspondent, for the benefit of some brother bibliophilic who may be in search of the Kilmarnock edition of 1786. A copy was sold last year for \$175.

Will you permit me to correct two errors which appeared in a recent communication in your columns entitled "A Niece of Robert Burns." Her name is Miss Isabella Beattie, not "Beggs," and the remark "She does not remember to have heard her gifted uncle" is certainly not surprising, as the poet was buried some twenty years before Miss Beattie was born. Her mother Isabella was the younger sister of Burns. When I saw her a short time before her death, December 14, 1858, she expressed the opinion that Hallieck was the fines of the many poems written about her gifted brother, and sent him some roses and leaves, as a present from her cottage door to the house of her brother Douglass.

The surviving mate representative of the Scottish poet is Robert Burns Hutchinson, a successful planter of Assam, India. His mother was Sarah, daughter of James G. and Mary, nee Douglass, wife of Captain-Colonel William Nichol Burns, the last survivor, died in February, 1872. JAMES GRANT WILSON. New York, March 26, 1885.

32 NEW-ST., LIVERPOOL, Eng. March 18, 1855.

To General GRANT WILSON.

Dear Sir: I have been informed by Mr. Thomas Wilson, Agent for the British Museum, of London, that you might be willing to purchase a copy of the original edition—"Kilmarnock, 1786"—of Robert Burns' poems, which I now have in my possession, the same being in excellent condition and complete. The price of the poem is slightly more than £100, but in no wise to the injury of the book. I am sorry to say the late owner had it reduced in half—It is in a loose morocco case, price £30, reasonable offer.

I remain, dear sir, yours faithfully,

A. E. PARKE.

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